two stories from today's Post. That by Kaiser on Soviet anti-dissident repression I've not read. However, you might at some time be interested in reading my own correspondence with USSR officials, memos of meetings, and their general attitude toward the subject of the JFK assassination. If you do, include the Czech. file, where their literary agency, Dilia, was quite taken by my work yet could do nothing with it anywhere in Eastern Europe. Ditto for East Germany, seprate file...The Robeson story I have read. No criticism of Dorothy Gilliam, a fine and attractive black reporter who was one of my customers years ago. She didn't have space for all that could have been said and I regret wasn't, including about Mrs. R and how the son was educated where(USSR). To me Paul R is one of the greats of our ear, as an artist, as a human being and as an activist. He was way ahead of the militants of today. I feel they suffer from his long illness. I knew him slightly, met him at the old National Airport when he came to DC, drove him around, was with him before and after concerts, walked with him, and I tell you his was a rare Presence. His magnificent singing voice, on which I was as hung up as your peers on the Beatles,was less melodious than the voice with which he spoke. Neither compared with his almost whispers in private. He towered physically, too, way above me. Big man in every way. I have many of his records and recall some of the incidents about them, one in particular that may have special appeal to the historian: what happened when the GOP asked him to sing Ballad For Americans at the 1940 Phila. convention. I have it and many of his other ~~xxxx~~ performances on 78s, original pressings. Fair amount of folk, black, foreign. It was great to hear him introduce them in public appearances. With lucid explanations. Sorry I can't play them, having no record player now. If I ever get one, you may want to make tapes. Great stuff! There was a vicious fascist attack on an appearance he made a Peekskill, N.Y., which I think had much to do with his subsequent disinclination for public appearances in the US. Not personal fear but fear for those who loved him, attended and would have been hurt. I was not fond of Emperor Jones, regarding it as anti-black if not of that intent. Extended it was real enough, as referring to the old Haitian dictatorship, which did not begin with the Papa Doc of your day. It was first an opera, later a movie. He was, I think, the first bacl black actor, the first non-Stepin Fetchit, and the first to cross the color line on the stage. I don't think Olivier's Otello (which to me was an exaggerated caracature) comes with Robeson's. You may want to talk of these things, times and people. HW 4/17/7e